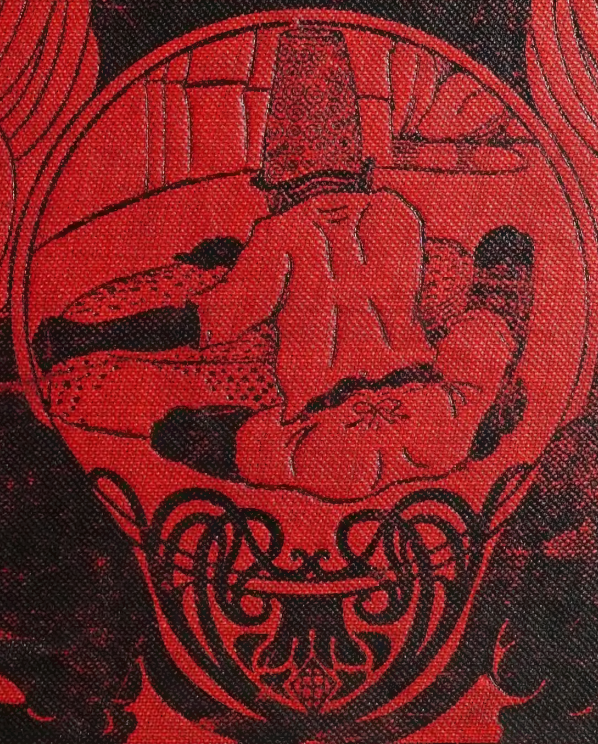


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THE
JUST SO
: SONG :
: BOOK :
WORDS BY
RUDYARD
KIPLING :
MUSIC BY
: EDWARD :
: GERMAN :



M
1621
G467J8
1911
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Dearest Jay -

I have marked the
songs I think
you will like

Love,

Mother

THE
JUST SO SONG BOOK

Being the Songs from

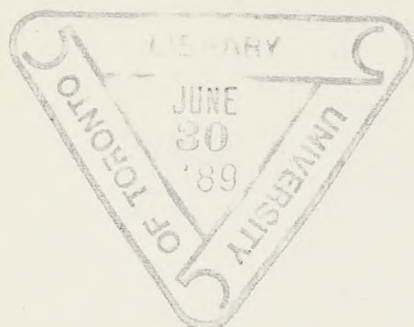
RUDYARD KIPLING'S
JUST SO STORIES

Set to Music by

EDWARD GERMAN

LONDON
MACMILLAN AND CO., LIMITED.

1911



M
1621
G467 J8
1911

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I.

WHEN THE CABIN PORTHOLES.

Rudyard Kipling.

Edward German.

Presto agitato. ♩ = 160.

The musical score is written for piano in 4/4 time, marked *Presto agitato* with a tempo of 160 beats per minute. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The first system begins with a forte (*ff*) dynamic. The melody in the treble staff is characterized by rapid sixteenth-note passages and slurs. The bass staff provides a steady accompaniment of eighth-note chords. The second and third systems continue the melodic and harmonic development, with the treble staff featuring more complex rhythmic patterns and the bass staff maintaining the accompaniment. The fourth system concludes the piece with a final cadence in the treble staff and a sustained bass accompaniment.

f *agitato.* When the

sf *pp*

ca - bin port-holes are dark and green, Be - cause of the seas out -

Ped. *

- side; When the ship goes *wop* (With a

ff *sf* *pp*

Ped.

wiggle between), And the steward falls in-to the soup tu - reen, And the

*

trunks be-gin to slide; When

ff *5ff* *pp*

Ped.

Nur - sey lies on the floor in a heap, And Mummy tells you to

** Ped.*

let her sleep, And you aren't waked or washed or dressed, —

** Ped.* ***

Maestoso.

Why, then —

f *ff* *5ff*

Ped. ***

— you will know (if you have - n't guessed) You're 'Fif - ty — North and

accel.

ff

accel.

For - ty West!' Why then you will know (if you have - n't guessed) You're

f

'Fif - ty North — and For - ty West!

Presto.

sf

ff

Ped.

8

ff

II.

5

THE CAMEL'S HUMP.

Rudyard Kipling.

Edward German.

Allegro giocoso. ♩ = 126.

The first system of the musical score is in 2/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The treble staff has a melody starting with a forte (*sf*) dynamic, while the bass staff provides a simple harmonic accompaniment. The system concludes with a *Ped.* (pedal) marking.

Moderato. ♩ = 96.

The second system continues the piano accompaniment. The treble staff has a melody that begins with the lyrics "The Camel's hump is an". The music is marked with a piano (*p*) dynamic. The system ends with a *Ped.* marking and an asterisk.

The third system continues the piano accompaniment. The treble staff has a melody that begins with the lyrics "ug - ly lump Which well you may see at the Zoo; But". The music is marked with a piano (*p*) dynamic. The system ends with a *Ped.* marking and an asterisk.

rall.

ug-lier yet is the hump we get From having too lit-tle to do._____

rall.
L.H.

A tempo moderato.

Kid-dies and grown - ups too - oo - oo, If we have - n't e - nough to

p

do - oo - oo, We get the hump - Cam - ee - lious hump - The

p

hump that is black and blue!_____ Kiddies and grown-ups

f
Ped. *

too - oo-oo, If we have-n't e-nough to do - oo-oo, We get the hump-Cam-

- ee - lious hump- The hump that is black and blue! *Allegro.* *f*

Ped. *

We *p*

Ped. *

Moderato.

climb out of bed with a frowz - ly head And a snar - ly - yar - ly

Ped. * *Ped.* *

voice. We shiv-er and scowl and we grunt and we growl At our

rall. *A tempo moderato.*

bath and our boots and our toys; And there ought to be a corner for me (And I

rall.

L.H.

know there is one for you) When we get the hump—Cam-ee-lious hump—The

hump that is black and blue! And there ought to be a

f *Ped.* *

P

corner for me (And I know there is one for you) — When we get the hump — Cam-

- ee - lious hump — The hump that is black and blue! — *Allegro.*

The

meno mosso.
cure for this ill is not to sit still, Or frowst with a book by the

Risoluto

f

fire; But to take a large hoe and a shov-el al - so, And

rall. *e* *dim.* - *A tempo moderato.*

dig till you gen-tly per - spire; And then you will find that the

sun and the wind, And the Djinn of the Gar - den too, — Have

Animato.

lift - ed the hump— The hor - ri - ble hump— The hump that is black and

blue! I get it as well as you - oo-oo, If I

sf *p*

Ped. *

have-n't e-nough to do - oo-oo! We all get hump—Cam-ee - lious hump—

mf *meno mosso.*

mf

Kid-dies and grown - ups too!

f *sf* *sf*

Ped. * *Ped.* * *Ped.* *

III.

THIS UNINHABITED ISLAND.

Rudyard Kipling.

Edward German.

Allegro moderato. ♩ = 116.

mf

Ped. *

This Un - in - habited

pp

Ped. *

Is - land Is off Cape Gar - da - fui, By the

mf

Ped. * *Ped.* *

Beeches of So - co - tra And the Pink A - ra - bian Sea.

p *mf*

Ped. * *Ped.* * *Ped.* *

Animato.

But it's hot — too hot from Su - ez For the likes of you and

Animato.

me Ev - er to go In a P. and O. And call on the Cake - Par -

-see! and call on the Cake - Par - see!

f *rall.* *Tempo Imo.*

Ped. * *Ped.* * *Ped.*

This Un - in - habited Is - land Is off Cape Gar - da -

pp *mf*

* Ped. * Ped. *

fui, By the Beeches of So - co - tra And the

p

Ped. * Ped. *

Pink A - ra - bian Sea: and the

mf *p*

Ped. *

rall. Pink A - ra - bian Sea!

rall. *pp* *ppp*

Ped. *

IV.

I KEEP SIX HONEST SERVING-MEN.

Rudyard Kipling.

Edward German.

Allegro con spirito. ♩ = 132.

f

Ped.

p

pp ten.

Ped.

I keep six hon - est serv-ing-men (They taught me all I

knew; — Their names are What and Why and When And How and Where and

Who. — I send them o - ver land and sea, land and sea, land and sea, I

send them o - ver land and sea, I send them east and west; — But

af - ter they have worked for me, I give them all a rest. Ah! —

mf rit. *p* *pp* *ten.*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

a tempo leggiero.

But af - ter they have worked for me, *I* *pp*

give them all a rest. *Molto Allegro.*

f *Ped.* * *Ped.*

* *Ped.* * *Ped.* *

p *f* *rall.* *I* *rall.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo I^o

let them rest from nine till five, For I am bu - sy then, — As

pp a tempo I^o ten.

well as breakfast, lunch, and tea, For they are hun-gry men: — But

Ped. *

meno mosso. .

diff' - rent folk have diff' - rent views; I know a per - son small — She

pp

Ped. * *Ped.* * *Ped.*

keeps ten mil - lion serv - ing-men, Who get no rest at all! — She

Ped. * *Ped.* *

Animato.

sends 'em a - broad on her own af-fairs, From the se-cond she o-pens her

Animato.

*marcato.**a tempo I^o*

eyes _____ One mil-lion Hows, two mil-lion Wheres, And sev - en mil - lion

f

Whys!

p

She keeps ten mil - lion serv-ing-men,

PP

Ped. * *Ped.* *

serv - ing-men, serv - ing-men, She keeps ten mil - lion serv - ing men, Who

Ped. * *Ped.* *

get no rest at all! One mil - lion Hows, two mil - lion Wheres,

Ped. * *Ped.* * *Ped.* *

a tempo leggiero

And sev - en mil - lion Whys! Ah!

pp *ten.*

One mil - lion Hows, two mil - lion Wheres, And sev - - en

pp

pp

mil - lion Whys! Ah!

Animato.

f

— And sev - en mil - lion Whys!

Ped.

*

V.

I AM THE MOST WISE BAVIAAN.

Rudyard Kipling.

Edward German

Allegro marcato. ♩ = 116.

(Not too slow.)

f *p* *pp*

Ped. * *Ped.* * *Ped.* *

I am the

Most Wise — Ba - vi - aan, — say-ing in most wise

tones, — 'Let us melt in - to the land - scape —

Allegro leggiero.

pp just us two by our lones?_____

pp *f* *sf*

Ped. * *Ped.* *

People have come_____ in a carriage_____ call - - - ing.

But Mummy is there Yes,_____ I can go if you

pp *f*

Ped. *

take me_____ Nurse says she don't care_____

P *accel.*

Allegro agitato. ♩ = 138.

Let's go up to the

sf *pp*

Ped. * *Ped.*

pig-sties— and sit on the farm-yard rails! Let's say things to the

* *Ped.*

bun-nies, and watch 'em skit-ter their tails! Let's

meno mosso. *f* *meno mosso.* *f*

* *Ped.*

con espress. *PP*

— oh, a - ny - thing, dad-dy, — so long as it's you and me, — And

sf rit. *PP*

* *Ped.*

accel. - - *e* - - - *cresc.* *f* >

go-ing tru-ly ex-ploring, and not being in till tea! Here's

accel. - - *e* - - - *cresc.* *sf*

Ped.

agitato.

— your boots (I've brought'em), and here's your cap and stick, And

p *agitato.*

*

allegro molto.

here's your pipe and to-bac-co. Oh, come a-long,

f *p* *allegro molto.*

Ped.

prestissimo.

come a-long, Oh, come a-long out of it quick!

sf *sf* *prestissimo.* *sf*

Ped. *

Ped. *

VI.

KANGAROO AND DINGO.

Rudyard Kipling.

Edward German.

Allegro marcato. ♩ = 120.

ff

Ped.

risoluto
f

This—

sf

Ped.

— is the mouth-fill-ing song Of the race that was run by a Boom -

- er, _____ Run in a sin - gle burst —

Ped.

on - ly e - vent of its kind. — Start - - ed by Big God

Ped. *f* *Ped.*

Nqong — from War - rig - a - bor - rig - a - roo - ma, —

Ped.

(*RECIT.*) *Agitato.* *p* — Old Man Kan-ga-roo first: Yel-low-Dog Din-go be - hind. —

f *Ped.* *p*

Presto agitato. ♩ = 152.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The tempo is marked *Presto agitato* with a quarter note equal to 152 beats per minute. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The piano part features a continuous eighth-note accompaniment in the bass staff, starting with a fortissimo (*ff*) dynamic and transitioning to piano (*p*) in the fifth measure. The vocal line in the single treble staff begins with a half note followed by quarter notes.

Second system of musical notation. The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with eighth-note runs. The system ends with a repeat sign in the piano part.

Third system of musical notation. The tempo marking *agitato* appears above the vocal line. The lyrics "Kan-ga-roo bounded a -" are written below the vocal staff. The piano part features a fortissimo (*ff*) dynamic in the second measure, followed by a piano (*pp*) dynamic in the fourth measure. Pedal points are indicated with "Ped." and an asterisk (*) in the second and fourth measures.

Fourth system of musical notation. The lyrics continue: "- way, His back-legs working like pistons — Bounded from morning till". The piano part includes a second fortissimo (*ff*) dynamic in the second measure and a piano (*pp*) dynamic in the fourth measure. Pedal points are indicated with "Ped." and an asterisk (*) in the second and fourth measures. The system concludes with a final chord in the piano part.

dark, — Twen-ty - five feet to a bound. —

f

Ped. *

Yel-low-Dog Din-go lay Like a yel-low cloud — in the

sf *pp*

dis-tance — Much too bu-sy to bark. — My! —

f

Ped.

but they covered the ground! —

sf *ff*

Ped. *

Ped. *sff* *Ped.*

p
No-bo-dy knows where they went, — Or fol-lowed the track that they flew in,
pp
Ped.

For that Con - ti - nent — Had-nt been giv-en a name. —
8
f
Ped.

They ran thir-ty de - grees, — From Torres Straits to the
8
pp

Leeuwin, *P* (Look at your At-las, please,) *ff* And they ran, *ff*

8

ff *Ped.* *

they ran back as they came. *ff*

8

ff *Ped.* *

pp *Meno mosso.* S'po-sing you could

ff *p* *pp* *Meno mosso.*

trot From A-de-laide to the Pa-cif-ic, For an

af - ternoon's run _____ Half what these gen - tle - men

did, _____ You would feel ra - ther hot, But your legs _____

pp

pp

mf

_____ would de - vel - op ter - rif - ic _____ Yes, my im - por - tun - ate

ff (strict time)

sf

ff

son, You'd be a Mar - vel - lous Kid! _____

Ped.

Ped. * *Ped.* * *Ped.* *

VII.

MERROW DOWN.

Rudyard Kipling.

Edward German.

Allegretto grazioso. ♩ = 116.

p

Ped. *

p semplice

There runs a road by

p

Ped. *

Mer-row Down A gras-sy track to - - day it is An hour out of

Ped. *

Animato.

Guild-ford town, A - bove the riv - er Wey it is.

ff *Animato.*

Ped. *

Here, when they heard the horsebells ring, The ancient Bri - tons

p

Ped. *

dressed and rode To watch the dark Phoe - - ni - cians bring Their

goods a-long the Wes-tern Road. And here, or here - a - bouts, they met To

p

Ped. *

hold their ra - cial talks and such To bar - ter beads for Whit - by jet, And

Ped. *

tin for gay shell torques and such.

mf

Ped. * *Ped.* * *Ped.*

But long and long be -

P

P

* *Ped.* * *Ped.* *

fore that time (When bi - son used to roam on it), Did Taf - fy and her Dad - dy

Ped. * *Ped.* *

Poco più moto. ♩=132.

climb That down, _____ and had their home on it. _____

Ped. * *ff* *Ped.*

Animato.

Then beav-ers built in Broad-stone-brook And made a swamp where

sfp *

Bram-ley stands; _____ And bears from Shere would come and look For Taf - fi -

Ped. *sf* *sf* *p* *

- mai where Sham-ley stands. _____ The Wey, _____ that Taf - fy

Ped. *sf* *sf* *p*

called Wag-ai, Was more than six times big-ger then; And all the Tribe of

Teg-um-ai They cut a no - - ble fi-gure then! And

Animato.

all the Tribe of Teg-um-ai They cut a no - ble fi-gure then!

accel.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

moderato

pp

There

sf accel.

rall. pp

Ped.

*Ped. **

*Tempo I^o
semplice*

runs a road by Mer - row Down — A gras - sy track to - -

Allegretto grazioso.

- day it is — An hour out of Guild - ford town, A

Ped. *

rall.

bove the riv - er Wey it is. —

dim. e rall.

ppp

Ped. * *Ped.* *

VIII.

39

OF ALL THE TRIBE OF TEGUMAI.

Rudyard Kipling.

Edward German.

Andantino. ♩ = 88. *semplice*

Of all the Tribe of

Teg-u - mai Who cut that fi - gure, none re-main,—On Mer-row Down the

cuc - koos cry— The si - lence and the sun re - main.

p *pp* *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *mf* *Ped.*

mf animato

But as the faith - ful years re-turn And hearts un-wounded

panimato

f accel.

sing a-gain, Comes Taf-fy danc-ing through the fern To lead the Sur-rey

f accel.

Ped. * *Ped.* *

p Moderato.

spring a-gain. Her brows are bound with brack-en-fronds, And gold-en elf - locks

P

Ped. * *Ped.* * *Ped.* *

fly a - bove; Her eyes are bright as di - a-monds And blu - er than the

Ped. * *Ped.* * *Ped.* *

skies a - bove. In moc - as - sins and

f *animato*

mf *animato*

deer-skin cloak, Un - - fear - - ing, free and fair she flits, And

mf

mf

Ped. *

lights her lit - tle damp-wood smoke To show her Dad - dy

dim. *P*

dim. *P*

Ped. *

where she flits. For far - oh, ve - ry

pp

Ped. * *Ped.* * *Ped.* *

far be - hind, So far she can - not call to him, Comes *f*

Ped. * *Ped.* * *Ped.* *

Teg - u - mai, a - - lone to find *p con espress.* The daugh-ter that was

mf *p*

Ped. * *Ped.* *

pp *sempre - dim. - e - rall.* all to him, the daugh-ter that was all to him. _____

pp *sempre - dim. - e - rall.* *ppp*

Ped. * *Ped.* * *Ped.* *

IX. THE RIDDLE.

Rudyard Kipling.

Edward German.

Allegro. ♩ = 132.

ff

Ped.

pp

Chi - na-go-ing P. and O's Pass Pau Am-ma's play-ground close,

And his Pu-sat Tas-ek lies Near the track of most B. I's.

ff

Ped.

N. Y. K. and

pp

N. D. L. Know Pau Am-ma's home as well As the Fish-er

of the Sea knows 'Bens', M. M's, and Ru-bat-ti - nos.

ff

Ped. *

But (and this is ra-ther queer)

pp

A. T. L's can - *not* come here; O. and O. and D. O. A. Must go round an-

-oth-er way. _____

ff

Ped.

O-rient, An-chor, Bib-by, Hall, Ne-ver go that way at all.

pp

U. C. S. would have a fit If it found it - self on it. _____

ff

Ped.

And if 'Bea-vers'

pp

took their car-goes To Pe-nang in - stead of La-gos, Or a fat Shaw-

- Sav - ill bore Pas-sen-gers to Sing - a - pore, Or a White Star

were to try a Lit - tle trip to Sour - a - bay - a, Or a B. S.
sempre - cre -

A. went on Past Nat-al to Che-ri-bon, Then _____
 - scen - - - - - do

Maestoso.

ff

Ped.

great Mis-ter Lloyds would come With a wire and drag them home!—

Ped. * *Ped.*

You'll know what my rid-dle means When you've ea-ten

rit.

f *rit.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *

a tempo

man-gos - teens.

Allegro molto.

a tempo *ff* *sf* *sf*

Ped. * *Ped.* *

X.

THE FIRST FRIEND.

Rudyard Kipling.

Edward German.

Allegretto grazioso. ♩ = 84.

Piano introduction in G major, 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The piece begins with a piano (*p*) dynamic. Pedal markings are indicated at the end of each measure: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

(not too slow)

Puss-y can sit by the fire and sing, Puss-y can climb a tree, — Or

The vocal line continues the melody from the introduction. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic is *pp* (pianissimo). A pedal marking *** is shown at the end of the first measure.

play with a sil-ly old cork and string To 'muse her-self, not me. — But

The vocal line continues the melody. The piano accompaniment maintains the eighth-note pattern. Pedal markings are indicated at the end of the first and third measures: *Ped.* and *Ped.*, with asterisks (***) between them.

mf

I like *Bin-kie* my dog, be-cause He knows how to be - have, — So,

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

f allargando

Bin-kie's the same as the First Friend was, And I am the Man in the

f *P*

Ped. * *Ped.* *

a tempo

Cave. —

a tempo

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

P

Puss-y will play man - Fri-day till It's time to wet her paw — And

P

*

make her walk on the win - dow-sill (For the foot - print Cru - soe saw;) —

Ped. * *Ped.* *

Then she fluf-fles her tail and mews, And scratches and won't at -

Ped. * *Ped.* * *Ped.* *

allargando

-tend. — But Bin - kie will play what - ev - er I choose, And

P

f

Ped. * *Ped.* *

a tempo

he is my true First Friend. —

P

a tempo

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p
Puss-y will rub my knees with her head Pre - tend-ing she loves me

pp
Ped. *

hard; — But the ve - ry minute I go to bed Puss-y runs out in the

pp
Ped. *

yard, — And there she stays till the morn - ing-light; So I

Ped. * *Ped.* * *Ped.* *

know it is on - ly pre - tend; — But *f* *allargando* Bin - kie, he snores at my

f
Ped. * *Ped.* * *Ped.* *

feet all night, And he is my First - est Friend! — But

p accel. *f*

p accel. *f*

con espress. Bin - kie, he snores at my feet all night, And he is my First - est

colla voce *p* *rall.*

Ped. * *Ped.* * *Ped.* *

a tempo Friend! —

pp a tempo *ppp*

Ped. * *Ped.* *

XI.

THERE WAS NEVER A QUEEN LIKE BALKIS.

Rudyard Kipling:

Edward German.

Allegro moderato. ♩ = 118.

pp

Ped. * *Ped.*

p

There was nev - er a Queen like

* *Ped.* * *Ped.* *

Bal - - kis, From here to the wide world's

Ped. * *Ped.* *

*un poco più moto.
delicato.*

end; But Bal - - kis talked to a

Ped. * *Ped.* * *Ped.* * *Ped.* *

but-ter-fly As you would talk to a friend.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

accel. *e* *cresc.*

f *pomposo.*

There was nev-er a King like So - lo - mon,

f pomposo.

* *Ped.* * *Ped.* * *Ped.* *

p delicato.

Not since the world be - - gan; But

Ped. * *Ped.* * *Ped.* *

So - lo - mon talked to a but - ter - fly As a

pp

Ped. * *Ped.* * *Ped.* *

man would talk to a man.

rall.

Ped. * *Ped.* * *Ped.* *

Tempo Imo. *mf marcato.* She was Queen of Sa -

pp *mf*

Ped. * *Ped.* * *Ped.* *

- bæ - - a — And he was A - sia's

Ped. * *Ped.* *

*un poco più moto.**p delicato.*

Lord ——— But they both of 'em talked to —

f *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

but - ter - flies When they took their walks a - -

Ped. * *Ped.* * *Ped.* * *Ped.* *

- broad! But they both —

f

Ped. * *Ped.* * *Ped.* *

— of 'em talked to but-ter-flies When they took —

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

— their walks a - broad! —

rall. * *Ped.* * *Ped.* * *

mf delicato. *dim.* *pp* *accel.* *ppp* * *Ped.* *

XII.

ROLLING DOWN TO RIO.

Rudyard Kipling.

Edward German.

Allegro marcato. ♩ = 112.

fff *Ped.* *sf* I've *

p nev - er sailed the A - ma - zon, I've nev - er reached Bra - zil; But the *mf* *Ped.* *

p "Don" and the "Mag - da - le - na," They can go there when they *p* *

will! *f* Ah! Yes, *P* week - ly from South-

f *pp*
ten.

sempre cresc. *rall.* *a tempo marcato*

-hampton, Great steam-ers white and gold, Go roll - ing down to

sempre cresc. *rall.* *ff* *pp*

Ped.

Ri - o, (Roll down, roll down to Ri - o!) And I'd like to roll to

** Ped.* ***

Ri - o Some day be-fore I'm old! to roll,

rit. *f* *risoluto.*

I'd like to roll to Ri - o Some

day be-fore I'm old!

ff *Ped.* *

I've nev-er seen a Jag-uar Nor

sf *p* *ff* *sf* *p* *Ped.* *

yet an Ar - ma - dill— O dillowing in his ar-mour, And I

meno mosso. *pp* *pp* *meno mosso.*

a tempo
f
 s'pose I nev-er will, Ah! *P* Un -

sempre cresc. e rall.
 -less I go to Ri - o These won-ders to be - hold Go

pp ten. *sempre cresc. e rall.*

5ff a tempo marcato.
 roll - ing down to Ri - o — Roll real - ly down to Ri - o! Oh, I'd

5ff pp

Ped. ** Ped. **

love to roll to Ri - o Some day be - fore I'm old! to

roll I'd

rit. *ff*

allargando.

love to roll to Ri - o Some day be - fore I'm

sff

Ped. *

old.

ff *sff* *sff*

Ped. * *Ped.* *

